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U.S. Congress. House.
Committee on Education.

To establish a national
conservatory of music...

Washington

1919

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U.S. Congress. House. Committee on education

To establish a national conservatory of music and art for the education of advance pupils in music in all its branches, vocal and instrumental, and for other purposes. Hearing before the Committee on education, House of representatives, Sixty-fifth Congress, third session, on H.R. 12803. January 8, 1919. Washington, Govt. print. off., 1919.

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TO ESTABLISH A NATIONAL CONSERVATORY OF MUSIC AND ART
FOR THE EDUCATION OF ADVANCE PUPILS IN MUSIC IN ALL ITS
BRANCHES, VOCAL AND INSTRUMENTAL, AND FOR OTHER PURPOSES

HEARING

BEFORE THE

COMMITTEE ON EDUCATION

HOUSE OF REPRESENTATIVES

SIXTY-FIFTH CONGRESS

THIRD SESSION

ON

H. R. 12803

JANUARY 8, 1919



WASHINGTON
GOVERNMENT PRINTING OFFICE.
1919

COMMITTEE ON EDUCATION.

HOUSE OF REPRESENTATIVES.

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NATIONAL CONSERVATORY OF MUSIC AND
ART.

HOUSE OF REPRESENTATIVES,
COMMITTEE ON EDUCATION.

Wednesday, January 8, 1919.

The committee met at 10 o'clock, Hon. William J. Sears (chairman) presiding.

The CHAIRMAN. On June 17, 1918, at 10.30, the committee took up for consideration H. R. 6445, a bill introduced by Congressman Bruckner, of New York, to establish a national conservatory of music. Congressman Bruckner having retired from Congress on August 22, 1918, Mr. Donovan introduced H. R. 12803, a bill for the same purpose but containing several amendments to meet some supposed objections.

This meeting of the committee is called for the purpose of considering the bill introduced by Mr. Donovan, and for holding further hearings. Mr. Hayman, of New York, at the former hearing appeared before the committee, but he is present this morning and desires to make a further statement. We will therefore hear Mr. Hayman.

STATEMENT OF MR. JACOB HAYMAN, OF NEW YORK, N. Y.

Mr. HAYMAN. Mr. Chairman and gentlemen of the committee, at the last hearing, on June 17, I endeavored to prove three cardinal points: First, that music was a necessity; second, that the National Government ought to take an interest in encouraging musical education in this country; third, that now was the time to enact the law. I desire to extend my argument along these lines, for if I succeed in establishing the fact of these three points in question I could rest in the faith that Congress will adopt this measure. I need not dwell long on the first question to prove that music is a necessity, for there is enough evidence to convince any mind of this fact. Music is a necessity on the battle line as well as behind the line, and the demand for music has now become universal. Even Japan was discussing in her Parliament the question of introducing western music in her domain. Community singing is finding favor everywhere in the United States, and there is a general musical awakening, the people thirsting for more and good music.

I will, however, take the opportunity to add to the above that music is a great factor in keeping the family together. Wherever there is music in the family you will generally find cohesion among the members of that family. In cases where the young people are

straying from the righteous paths in life, you may trace it to the fact that there was no culture, music, or comfort in their homes. If you will study the evils of the dance halls in the big cities, you may find that girls or boys will patronize those places when there is nothing to keep them with their families in the way of home enjoyment. Drunkenness may frequently be traced to the fact that the home was without intellectual enjoyment, without culture, and without music, and the man, for reasons of monotony to find something to entertain him during leisure hours, strayed to the saloons. I do not mean to offer an opinion for or against a law of prohibition, but permit me to say, if we become a musical Nation we may not need to establish a prohibition law, for music has a peculiar power to entertain people who appreciate it and keep them away from drink. It is a well-known fact that at the Metropolitan opera in New York or in other music places or theaters you can see well-dressed ladies sitting alone and listening to the music, while their husbands, who escorted them and saw them seated were enjoying themselves in the café or in the saloon until the curtain went down, when they came back to take their wives home. The reason being that the women had some musical education and appreciated music, while the husbands never had had music in their course of education and preferred wine to song.

Music is also a factor in keeping young folks in small towns and villages. One who traveled in France, Italy, or Belgium, before the world war broke out could see no sign of monotony or uneasiness among the villagers of those countries, for the reason that the small towns in those countries were provided with small opera houses and theaters and enjoyed music at comparatively small expense, the same as the city people and therefore did not flock to the big cities.

There is already a movement on foot to brighten up life on the farms by means of social activities in the country districts. No social activities can succeed, however, without music on its program, and no music on such programs are possible without the Government encouraging music all over the country by the fundamental means of establishing a national conservatory of music and thus gradually bring music and enthusiasm in all deserted corners of the country districts.

Music is a great factor in cementing national ties, and wiping out old places of former nationalism, and making one solid nation of a multitude of people. It brings more contentedness in the homes of the poor people and it lessens crime. It refines the character, and it is a tonic for tired nerves.

The second point in question, Should the Government give a helping hand to establish music schools? I stated in my previous argument that it was logical that the Government should help just as it is supposed to care for the health and welfare of the people. Small countries in Europe and South America are encouraging musical education among their people by means of national conservatories which offer free tuition to talented students. Sweden, with a population of 7,000,000, offers free tuition to her young subjects who show talent and who can pass the examination for admission. Belgium, before the war, supported four national conservatories. Switzerland, Holland, Portugal, Spain, Denmark, and Norway all encourage musical education in their respective countries, as the letters from

our consulates in Europe before August, 1914, which are on file with your committee, certify to this fact. In those countries music and art are considered essential parts of civilized life.

France and Italy did not close their music schools during the war. France has sent the orchestra of her national conservatory to tour the United States to show her appreciation of America's friendship, and I hope, Mr. Chairman, that it will also convince Members of Congress that music is a part of national life. It is in a great measure responsible for the heroic spirit developed in this struggle by the French people. The French nation is economizing wherever it can, but it does not economize in music. The same is true of Italy; her national conservatory was not closed during the war and her musical program proceeded, with few changes.

The South American countries are greatly encouraging musical education. Ecuador, with a population of but 1,500,000, supports a national conservatory, and before the war sent each year a number of talented students to Europe at the expense of its Government to accomplish their studies in music and art. Brazil, with a population of 20,000,000, and Peru, with a population of from 4,000,000 to 5,000,000, encourage music in the same way. Argentina is advanced in music and ahead of our own country. If we establish a national conservatory, as the Donovan bill provides, South American countries would send their children to this country for their musical education. Those who are interested to see a closer political and economical approachment between this country and the South American Republics should support the proposed project to establish a national conservatory of music and art to which South American people could send their sons and daughters to receive their musical education, instead of sending them to Europe, as they used to do before the war.

Some objectors claim that we have already good private music schools, and Government schools are not necessary. It must be remembered that one of the great objects of this project is to encourage our music students to remain in the United States to acquire their musical education, instead of straying in European countries to seek favors from foreign powers. Private schools of music do not offer such encouragement as would make our students prefer to stay at home. Private schools charge tuition—in some conservatories as high as \$150 per annum, or higher—which is only for those who can afford to pay, but not for the poorer classes of our people. It is desirable to encourage music among our masses of laboring people by allowing a certain number of free scholarships to the national conservatory, to be won by competitive examination, which would give a chance to the poorest boy or girl who has musical talent to acquire a musical education.

The same answer I give to those who remark that they are teaching music in colleges and universities which may supply the demand in music, that colleges as a rule charge tuition and have very few scholarships to be won by competition in such courses in music. Furthermore, colleges do not give a thorough education in all branches of music. They may have a good course in theoretical music in composition or in piano, but not in singing or in general instrumental music. I never noticed any statement regarding a

finished artist that acquired his or her art in some music department of a college, for the reason that colleges like Harvard, Yale, or other institutions where music is taught do not offer complete music courses in their departments.

Standardization of the method of teaching music is very badly needed, which is not possible unless through the Government. Music teachers' associations at their respective conventions laid great stress on the crying need of standardizing the method of teaching, but no definite steps were taken in that direction, because no society or private school can accomplish it, and it is only the National Government, through a national conservatory, that can bring it about.

The Donovan bill provides that a committee of music experts be appointed by the general board of regents to prepare a curriculum of studies which if adopted would be the standard for teaching music, and by mutual understanding with musicians and music teachers' associations and other music organizations it could be adopted as the national standard for teaching music. The voluntary examination of teachers, as provided in the Donovan bill, would gradually eliminate the quack and unscrupulous teacher, who is a great evil at the present time, and thus protect the poor people.

Some music teachers who fear Government competition—let me assure those objectors that the Government would not crowd out private schools or music or private teachers of music, but would merely guide music teachers and private conservatories in methods of teaching music. It will protect the able and honest teacher and will endeavor to reduce the present evil of the unscrupulous professors. The national conservatory of music will be a great factor to develop musical education, and the number of music students will consequently increase, so that there would be enough pupils for all teachers and private conservatories. Some prominent daily paper stated that Government control of music is being planned in Washington. I wish to correct the impression and say that there is no such intention in the bill introduced. The Government would not control music, but would merely guide and encourage the development of music in this country. The National Conservatory of France does not control music in France; it only leads and shows the method of teaching music and is encouraging talented music students. The music teachers in France do not complain that their Government is interfering with their business, nor do music teachers in Italy, Sweden, or other countries complain that their Government is competing with them, for these Governments cooperate and encourage music, but do not compete.

One other important point which I desire to call to your attention is that none of the private conservatories and schools of music that we have to-day in the United States provide for a department to train music teachers for their vocations. We know of training schools preparing men and women to teach elementary or grammar school or high school, but there is nowhere in the country a training school for preparing music teachers, especially vocal, and this is one of the vital objects of the bill for a national conservatory to establish a department of vocal pedagogics to train young men and young women to teach music, particularly vocal music, since it is generally conceded that a very small percentage of singing teachers in this

country understand the science, how to train a voice. It seems to me if no other advantage would be derived from the establishment of a national conservatory but the one mentioned above it would justify the expense of such an institution.

There are some who object because providing free tuition looks like Government paternalism. I desire to dismiss the objection by briefly stating that general education will always benefit the entire nation; it is no more charity than is in free-school or high-school education. Furthermore, the intention is not to give everybody free tuition, and the general board of regents created by this bill will always have the right to determine what percentage of students shall receive free scholarships by competition.

Some objectors make the remark that such music schools should be established by the States and municipalities and not by the Federal Government. It must be borne in mind that only few States in the Union could afford to support such institutions adequately, but the majority of the smaller States could not afford to maintain a national conservatory and get good results. It is only the National Government that can accomplish this, and it would prove a good investment for the Nation. Every loyal and good citizen desires to see the United States rank foremost in encouraging musical education among its people. What citizen who believes in his country would advocate that the United States should rank lowest in music and art among the nations of Europe and South America? What citizen desires to hear the constant taunt by subjects of foreign nations by saying that we are spending annually in peace times tens and hundreds of millions of dollars on physical improvements of the country and not a dollar was ever appropriated to encourage music and art? Who wants to see this country that is now leading the world in political thought and is bringing light and liberty to small nations remain backward in music, which is essential in civilized life, and be led by some small country in South America?

I am coming to the last point of argument that the law should be enacted now, and not wait until some time after peace has been proclaimed. Since there is no appropriation attached to this bill, why not give us the law at once, so that we could do with it effective work. As, for instance, the organizing of the district boards, and the appointing of a committee of expert musicians, which would be of no expense to the Government? We could have everything in readiness so when the time comes to start the institution no time would be lost in organizing and preparing of a program of studies. Let us look up to France, which in spite of her burden of the terrible war for more than four years, was still carrying on her general program of studies in her national conservatory. During the month of June, 1918, when the long range guns of the enemy bombarded Paris, and on the very evening when they expected an air raid, they held as usual their graduation exercises and awarded prizes in the different branches of music taught at the conservatory. Since the war is practically over, why should we delay the enactment of such a law until some indefinite time after peace has been signed, when we can do it right now?

Summing up my argument, I will state briefly:

First: The object of this movement is to make the United States independent of other countries in music and art, and to develop our own

resources in this country, so that our boys and girls could prepare themselves for their life's vocation in music and art in the United States instead of their going to European countries for that purpose. By allowing a certain number of free scholarships to be won by competitive examination, it would prove of great inducement to our students to study at home. And the eleven or twelve million dollars which went annually before the war to other countries to pay for their musical education would remain in this country.

It aims to provide an opportunity for a musical education to children of our laboring people by the system proposed in the bill to allow a certain number of free scholarships to be won by competition which could be participated in by talented students from all classes of our population.

By establishing such musical institutions the South American countries would send their children for their musical education to this country instead of sending them to European countries, as they used to do before the war, and it would greatly help to strengthen our political and commercial ties with the South American republics.

If this bill becomes a law the district board of regents provided for in this bill, would endeavor to bring music in the towns and villages, so as to help make life on the farm brighter than what it is to-day. It would cooperate with churches who are now interested to bring social activities in the farming districts, and reduce the monotony of life which is a cause for the increase of insanity among the women on the farms. It would also make life more interesting on the farm to the young men and young women, and would help to keep them on the farms instead of flocking to the cities, and deserting their farm homes, to a great extent for lack of social activities and innocent enjoyment which city people have in abundance.

It would also help to standardize the method of teaching music, which is greatly in need, and would make possible for voluntary examinations of music teachers, especially that of vocal music.

The district board of regents would cooperate in all activities calculated to develop music in this country and to make life of our laboring classes more cheerful and more contented.

Second. This movement has the support of the American Federation of Labor, the American Federation of Musicians, the National Federation of Music Clubs, the General Federation of Women's Clubs, the National Council of Women, and the music industries of the United States, as well as quite a number of State music teachers' associations. I has the support of every music lover, and intellectual person of the country. And only some artists or music teachers or some music publishers who are afraid that it may hurt their personal business, who may be opposed to it.

Third. The Donovan bill does not intend Government control of music. It only aims to guide and help the development of musical education in this country, and will hurt neither private conservatories nor private teachers.

Fourth. This bill does not create Government paternalism, because the number of free scholarships in each of the districts as provided in this bill, will be decided by the general board of regents. It will not grant free tuition to every student except only where such funds to establish and maintain such a conservatory, have been provided for by philanthropic individuals or musical organizations.

Fifth. The leaders of this movement, intend in case this bill becomes a law, to endeavor to raise necessary funds to be given to the Government with which to make a beginning for the establishment of a national conservatory.

Sixth. The law should be enacted now and not delayed until some indefinite period after peace has been proclaimed. Since no appropriation is attached to the bill and much could be accomplished with the law even before the conservatories are actually built.

Seventh. The agitation for a national conservatory will not diminish even if this bill is defeated at this session. The people backing this bill are determined on that point, to make the United States independent and self-reliant in music as it is in all other respects, and will continue to agitate, until such a bill has been accepted by Congress.

Mr. Chairman, I sincerely hope, I am not mistaken in my belief and faith that Congress will during this session make this bill a law of our glorious country.

Mr. BLANTON. I would like to ask a question. Mr. Hayman, did you have anything to do with the preparation of the bill introduced?

Mr. HAYMAN. Whether I had anything to do with it? Well, of course, I helped along with it.

Mr. BLANTON. How is that?

Mr. HAYMAN. Well, of course, I helped along with it.

Mr. BLANTON. In framing the provisions of the bill?

Mr. HAYMAN. Yes, sir.

Mr. BLANTON. I would like to ask you further if in many instances the sections of the bill were not either framed by you or suggested by you?

Mr. HAYMAN. Well, that is very possible. Yes.

There is just another question I wish to speak about in regard to the director general—as to whether he should be the highest authority in the country or should be a man of good administrative ability, and a musician. That is a matter which I think should be considered in the executive session of this committee, and you may decide which would be the best.

The CHAIRMAN. We will consider that.

Mr. HAYMAN, who would you like to have us hear next?

Mr. HAYMAN. I expected a member from the Federation of Labor to be here.

Mr. HAYDEN. I am an executive officer of the federation.

Mr. BANKHEAD. Suppose you just give the stenographer your name and address.

Mr. HAYDEN. My name is A. C. Hayden, 1011 B Street SE., Washington, D. C.

STATEMENT OF MR. A. C. HAYDEN.

Mr. HAYDEN. I will practically have to apologize for my being here. The president was coming and he was loaded with information that this committee would probably like to have, but owing to sudden illness he is detained in New York, and I received a telegram to appear here in his stead this morning.

Mr. DONOVAN. Mr. Chairman, pardon my interruption, but the president could submit a brief if he wished to, or write a letter, or make any supplemental statements he wanted to.

The CHAIRMAN. I will state, if you will have the president prepare and present within the next few days a brief, either personally or by mail, I will have it printed in the record. Of course, we want to get this hearing printed as soon as possible so we can come to the consideration of the bill.

Mr. HAYDEN. I will write him or wire him to-day to do that. I can say the Federation I represent is an organization of musicians of the United States and Canada—80,000 men and women who have borne practically the burden of advancing the art of music. It has been, by reason of their activities, through the trade labor union movement that progress has been made. I dare say the credit for all advancement and all of the progress that has been made promoting instrumental proficiency virtually can be given to that organization.

The teaching of music has fallen into bad hands; and many States of the Union—probably down in my friend's State, Texas, and all over the country, some States, through the persuasion of the movement that I represent, caused the legislatures to pass laws enjoining the teaching of music by the unqualified—have caused them to pass an examination before they would be permitted to teach music. Something of a local bit of information that came to me from a friend who was connected with the Bureau of Statistics here in Washington some years ago told me that there were 20,000 teachers in the District of Columbia when the population at that time was about 350,000. I presume. Well, it naturally appealed to me as being a very high percentage of teachers to the population. He told me at the time—not with any idea of reflecting discredit upon my profession—that there were more frauds in the teaching of music than in any other branch of study, and I know it to be a fact, I know it is true, and it is something that should be corrected. It is of national concern. It is a concern of us all. One of the greatest arts should have the attention of every fair-minded man in its development, in its purification, that it should really be true.

The American Federation of Musicians has done a wonderful amount of good through its organization. To show you some of the work which may bear upon this question of study, they have taken upon their shoulders a vast amount of work incident to the progress and development of the musical art of this country.

Prior to the advent of the American Federation of Musicians, substantiating that statement, there was not a man of American birth, American education, found in any representative orchestra in this country. All of your symphony orchestras were composed of European talent. You had to go to the shores of other countries to get them. The American Federation of Musicians has encouraged and promoted this until you have the spectacle here of 90 per cent of the men composing the personnel of the symphony orchestras being American-tutored boys. That shows you the work that has been done. They have gone on record—I did not happen to be present when the arguments were made, so I am not in a position to make a detailed statement of all of the underlying reasons why this conservatory should be established, but the art itself demands it. The purity of the teachings of one of the greatest arts should have recognition. It has the recognition, I believe, of every country of Europe and probably some in South America.

Mr. Chairman, I have only met Mr. Hayman once or twice. I would love to have had longer conversations with him, but it seems that we were so situated that we never got together. I have not had over 10 minutes' conversation with him. I think that is all I have to say. The American Federation of Musicians is interested in this project for the sole reason of promoting the art—of purifying it—

Mr. BLANTON. Right in that connection, is the American Federation of Musicians affiliated with the American Federation of Labor?

Mr. HAYDEN. It is. It is the fifth largest international union affiliated with the American Federation of Labor.

Mr. BLANTON. As I understand it, most labor organizations have for their prime purpose the betterment of the financial condition of its members, by demanding greater remuneration for their services. Is that one of the prime objects of your organization, or is it the development of art?

Mr. HAYDEN. That is fundamental, but I don't see how one could go without establishing the other. I can not understand how the 3,000,000 people—the standard of livelihood that they could enjoy could be raised without raising the entire standard of our citizenship. I can not see how any of the activities of the labor movements are selfish to that extent. While primarily admitting that they do want to raise the living standard, the living conditions of our members, it looks beyond that and realizes that its activities, naturally raises the entire standard of life in all of its centers wherever its activities are found.

Mr. BLANTON. In that connection I may say that the reason I asked the question of you was that sometime ago a contractor told me that of the union men in his employ constructing one building, there were a number absolutely inefficient; that he was compelled by reason of the rules of the organization to pay those inefficient the same salary he paid the very efficient ones, and he could not even discharge one of them without causing all of them to quit their work, by reason of the rules of the organization.

Mr. HAYDEN. Well, Mr. Chairman, you have not got the contractor here and I would have to go into the reasons before I could say anything about that. I do not know anything about the contractor.

Mr. BANKHEAD. Mr. Hayden, I would like to ask you this question: Could you give me any approximate estimate of the number of people in the United States who are engaged in music as a profession from which they make a livelihood?

Mr. HAYDEN. It is hard for me to give you the information you desire, but considering professional musicians who are playing in the various festival symphony orchestras, traveling with theatrical productions, and filling positions in the theaters in the country, there would be possibly in this country approximately 50,000 to-day.

Mr. DONOVAN. I understood you to say, Mr. Hayden, that there were 80,000 members in your organization.

Mr. HAYDEN. We have more than 80,000 in our organization. Of course that takes in Canada, too. We are an international organization.

Mr. DONOVAN. Oh, yes; that is right. That is all.

Mr. HAYDEN. Gentlemen, I thank you kindly. I probably have made a poor witness.

The CHAIRMAN. If you care to, the official stenographer will have these notes written up by tomorrow morning and if you will come down to the office I will submit the record to you and you can go over them and add to it if you care to.

Mr. HAYMAN. The next gentleman who will speak is Mr. Sexton, a representative of the Federation of Labor.

STATEMENT OF MR. ROLLA S. SEXTON.

Mr. SEXTON. Mr. Chairman and gentlemen of the committee, I represent the American Federation of Labor on the Legislative Committee.

Perhaps I am not as conversant with the bill and with the general features that are being advocated for the establishment of a conservatory of music as one should be who appears before the committee with the purpose of enlightening and assisting in the many phases of the question which shall be taken into consideration for those who in the future perhaps will act on the bill, and those who are interested in it in looking for these committee meetings, but I wish to say that it is a meritorious proposition. It is one that has been very thoroughly considered by the representatives of organized labor, and the position of the American Federation of Labor at their last convention held in St. Paul, Minn., in last June presented a resolution through the American Federation of Musicians asking for the establishment of a national conservatory, which, after it had been thoroughly discussed and carefully considered, was unanimously adopted. In substance, it was that all support that was possible to be given to it should be given. I find the exact language in the last resolve of that resolution as follows: "Resolved that the Federation of Labor shall cooperate with, and extend its moral aid to, those who endeavor to bring about a successful result to get a free national conservatory of music established in this country, to be supported and managed by the Government, to make American independent of other nations in music and art, and to make the United States the center for music and art for this hemisphere." Now, Mr. Chairman, that is the position that labor has taken upon this all-important question. We are concerned in it from several points of view. First of all, the patriotic desire that we all should feel and manifested in so far as it is possible for us to do so to bring about an institution which is not going to benefit just a few, but the results of all education, that is a part, and all of the tutelage and assistance that is given through an institution of that kind is going to be general; it is going to ramify itself throughout the length and breadth of the entire continent. Those are the things that we looked to.

In the past we have been under great obligations to the Old World to give us instruction and education upon which we believe we should not be dependent. Many of our pupils in this country, desiring to get an education in the higher lines of the musical art, have been compelled to visit conservatories in the European countries, and that condition should not exist. For this very reason, if for nothing else, it is only the selected few who are able to meet conditions presented where much traveling is required and considerable wealth must be available to them when they make a trip of that kind. This, together with their separation from their homes and their parents,

and their social life in this country, is not conducive to the very best results. It deprives those who perhaps are endowed with a natural genius, and that if they had the opportunity to develop it they would be more artistic and more proficient in that line than some who are financially able to make the trip to the other side, whereas if the conservatory were established in this country it would give a more ample opportunity of those who are not so well fixed; and that is the thing that we look to—the democratic privilege of all in this country who desire might avail themselves of that education, which is so much enjoyed, so necessary, and so beneficial to all people, as well as those engaged in the study.

The question was asked of the former witness representing the musicians, of the number of people who are engaged in the musical profession. I hastily looked over some of the statistics compiled in 1910 by the United States Bureau of the Census. The director, according to this bulletin, is W. J. Harrison. I find that there are engaged in music, as teachers, and those instructing, I presume, 139,310 in the United States, which is a fair percentage. I don't know just what that percentage would be in proportion to the population, but I should judge that it is a very fair percentage. I find that there are something over 50,000 who are engaged in the art of music—I presume that is those who are independent, who are receiving some kind of a fee outside of those affiliated with the National Federation of Music, and the brother who preceded me in his testimony stated that they had a membership of over 80,000. Those are people who are engaged directly in the profession, and are earning a livelihood from that source.

Now, if we are compelled to go on the other side it takes away a great deal of the advantages which could be presented in America. We have got to rely upon instructors of the other side, and just at this point it appears to me that during the last year or two, since the war was declared with the Imperial Emperor of Germany, that there was one of the leading professors in this country who had been playing throughout the country—I have just forgotten his name at this time, he was leading the Boston Symphony Orchestra—

Mr. DONOVAN. That was Dr. Muck; Carl Muck.

Mr. SEXTON. Either he did not know how to play the national air or he positively refused to do so until such pressure was brought to bear against him through public sentiment and the danger that would follow if he did not consent to play it, that he finally conceded to play the national air, and later on he was interned; and we had to take instructions from an unsympathetic, unpatriotic class of people of that caliber when we might be developing proficient instructors and leaders of the art in our own country. Of course, that is just a side light, Mr. Chairman, upon this all-important question, but it is one to be considered just as much as the industrial future of commerce, of music, of art, of everything that pertains to enlarge and to better our civilization.

We have relied upon foreign countries for a great many other necessary commodities which we ought to have developed in this country. It is just due to a lack of interest, a lack of desire, and, if I may say, a trifle of parsimony on the part of those who had to do with these appropriations.

In the beginning somebody must start the ball rolling, and make the first endowment, or the first appropriation, in order to establish a National Conservatory of Music in the District of Columbia. Not with the view at the present time that the balance will be in the regional districts immediately established, not with such in view at all—we realize that these things will come slowly, and it will perhaps be a number of years before they will be established in other parts of the country, but in selecting the places that have been enumerated in this bill for the purpose of reaching the greatest number of people in the various districts—and the western territory is a large area with a very sparse population in proportion to distance. The population of New York City alone, to say nothing of the commuting districts, is greater than that of several of the States in the West. In fact millions of miles of acreage in the West do not have the same population that the city of New York has, and therefore selections in a geographical location was designed in order to reach the greatest number of people. Now, I think that was the purpose in making that suggestion.

Now, we believe that an institution of this kind is absolutely necessary, and it is going to serve a great purpose, and it is something that will develop a great pride and interest. Philanthropists in times to come, seeing the benefit of this, will contribute to the support of these institutions, and I have no doubt in the least but what a system might be developed that will not make it fully dependent upon the support of our Government. It is going to give a great opportunity to develop the school and the art in the individuals. It is going to be a national pride to the people of our Government; it is going to make us independent and self-reliant upon the development of that high class of art which is so greatly appreciated and so much needed at all times. It is going to develop a love for home; it is a desire upon the part of the young people if they have an opportunity to develop along this line without going very far from their home fireside that will be looked on in time to come as one of the most advanced steps that this Government could take in bringing about the highest development of that art. I thank you very much for your attention.

Mr. HAYMAN. Our next speaker, Mr. Chairman, is Mrs. David A. Campbell, of New York.

STATEMENT OF MRS. DAVID A. CAMPBELL.

Mrs. CAMPBELL.—

The march of singing soldiers
That is heard the world around
To the rhythm of music
Is a universal sound.

Our Government is awake to the fact of what music has done for the soldiers, and I think it is only a step further to be awake to the fact of what music will do for this country if we have a national conservatory. It has been my great privilege since meeting at your table before to visit the National Council of Women in session in St. Louis, December 12 and 13, at their annual board meeting. That council of women represented 31 distinct organizations, and only one musical organization belonged to this council. That is the National

Federation of Music Clubs, with a membership of 200,000. Most of the members of this organization are professional musicians, many of them earning their livelihood as teachers, as practitioners of music in the public schools and in other capacities. The other 30 organizations of women are women in other avenues of life, but the way in which they received the report which I took representing the National Federation of Music Clubs, concerning this national conservatory bill and the adoption of a musical creed which I presented to them, shows the great interest that is being aroused throughout the country with the mothers of these singing soldiers, and I believe with the return of the soldiers and with the interest that is aroused through the women and through the homes throughout the country that you are going to have very great support for the establishment of a national conservatory.

I simply want to state to you in a few words the indorsement of the musical creed that I presented to that organization.

We believe that music is a necessity, not a luxury. We believe every child has an inherent right to music. We believe unity through music is a means to civic improvement. We believe patriotism is developed by music. We believe the spirit of comradeship regardless of race or creed is induced by music. We believe music is most useful in constructive work, for if the saloon and dance hall is abolished there must be established in their stead places of clean amusement. We believe music tends to encourage high form of citizenship. We believe the power of music is a powerful curative for mental, moral, and physical ailments. We believe every city of 25,000 or more should have a community clubhouse as the fountain-head for branches of community work which may develop that locality with music as the central object.

This organization enthusiastically indorsed the constructive measure from their board of directors—the movement to make Thanksgiving Day each year an international song day, to be observed by community singing—Thanksgiving Day now has a new meaning and we should use our best influence to so mold public opinion, that henceforth the uniting of all nations in singing the same songs at the same hour, will unite all peoples in thanksgiving and brotherly love.

That was just one point I brought out as having to do with a national song day. Another was the pledged support of the plan submitted for the building of memorial clubhouses throughout the United States and allied countries and the formation of a foundation to insure their maintenance, and the adoption of the musical creed presented. It was only a point brought out along the community clubhouse idea. It all tends to develop the young that way, working for music in the schools. The music schools of the country would be the feeder for our national conservatory; but discovering these people through the community clubhouse center we would be able to give particularly talented voices that we discovered all the advantages we could.

Now, I have only given you a short outline, but we come to the point that the women of the country are heartily in sympathy with this movement and will do all in their power to assist. Now I want to introduce Mrs. Schupp.

Mr. BLANTON. Before you do that Mrs. Campbell, I would like to ask you a question. The bill we have before us provides that the director general and all aids and employees who shall be in charge of these various regional conservatories, shall be selected, appointed, and employed by five men, all of whom hold their offices through politics. Do you think it wise to leave the selection entirely to an agency upon which politics could attempt to exercise an influence?

Mrs. CAMPBELL (interposing). I am glad you touched on that point.

Mr. BLANTON (continuing). Would you think it wise to abolish that feature and remove all of them from the realm of politics?

Mrs. CAMPBELL. I am glad you spoke of that, because I left out one important word. I also attended the National Music Teachers' Association in St. Louis this last week and in presenting this matter before that body I found there were many objections to this conservatory idea, because they felt it might be controlled by politics. Well, my answer was this: That anything that is under governmental support, of course, must be controlled by politics but the thing for the women of the country and the good people of the country to do, to see that the thing was developed in the right way, is to help control the politics.

Mr. BLANTON. I see.

Mrs. CAMPBELL. Get the best people in the first place—those who are going to do the right thing.

Mr. BLANTON. How would you like a lady on this board?

Mrs. CAMPBELL. That is for those five men to say if they think we have proven ourselves efficient.

Mr. BLANTON. I will say that I am in favor of giving you ladies a representation.

Mrs. CAMPBELL. That is very lovely of you, and I am sure they will appreciate it. We know you men will do the right thing when the time comes.

Mr. DONOVAN. You were going to introduce Mrs. Schupp?

Mrs. CAMPBELL. Yes; I want to introduce Mrs. Schupp, because she personally has had much experience with the educational advantages abroad in previous years, and she is going to tell you some of the things she found.

STATEMENT OF MRS. C. V. SCHUPP.

Mrs. SCHUPP. I was going to say that I have traveled through England, France, Germany, Italy, Austria, Russia—all the way through, and I think you will not consider this too personal, but never have I seen any men to equal our own. There are no men so open-minded, so open-handed, and so generous and so chivalrous as the American men the world over. There is only one reproach to the American business man. The only thing we have laid ourselves open to—you gentlemen of our country—is that they do not understand the value of fine arts. That has been not because he was not able, but because he has been too much of a pioneer—spent too much of his time building up this country, but fails to understand the value of—I was going to say culture—but I will say culture.

I will speak of another point of it to show the part that culture plays.

Why do you go to Europe? You go to get the very things we have not at home. What determines your itinerary? The great stream of Americans that have poured their thousands and millions into Europe for decades and decades—why, the cathedral towns, the opera centers, the big concert places, the big musical centers, the folk and song dances, the great festivals—for you follow your itinerary all the way through those places. In other words, it is the fine arts that determine the value of your cities in so far as the culture is concerned. With the exception of scientific men the great stream of travelers are not so much interested in science, but it is the culture which controls, and that is the thing that we have not in this country.

We may say we have, but we have not; and in considering this conservatory I think we must not only think of the educational side of it, but you must also think of the culture. In the establishing of this conservatory the placing of it in New York would appeal more to me than the placing of it in Washington for the reason that you have—I am talking now of the fine arts as well as music—you have no museums, no big ones; you have no daily concerts the year around which we have in New York; you have not got the teachers; you have not got the opera; you have not got the museums; you have not got the whole general life that makes for culture we have in New York or anywhere else. That must be considered.

Now, there is another point to be considered and that is the teaching. In the first place many of our people who go abroad have not a sufficient understanding of the foreign language to get at the things they want and the year or so they spend there is not sufficient time to master the language and they are very apt to pick out an American teacher over there. Why again and again it has happened that Americans who have been failures in this country have gone over there and they could bluff it through. I know that to be the case; I have seen it.

In talking about music and the value of music to the people I would say there is this which is very important, which we must not overlook: All nations, all people, must have emotional food, I mean you must consider their emotional desires. They may get it through drink or some other means; but music is the simplest, the sanest, and the safest. I think during the war we have discovered what music has been to us during the world war.

Now, I want to say a word about the American business man and how he has brought upon himself, unjustly, as I think the reproach of "the tired business man, he would not go to anything good, he would go to some cheap entertainment, but he would not go to anything really good." I say we ought to develop an art that will interest the tired business man. I don't like the term. I think it is a very unjust one.

There is just one other thing and that is I believe that almost every country in which I traveled had a conservatory of music except England and America. I don't know where I got the information from, I could not give the source, but I understood England was to have had a conservatory just before the war broke out. That would have left America the only one without any; and if any other

nation in the world wants one and feels the necessity of it and feels that it must have it, then I think that is an argument to show that we should start one. I thank you.

Mr. BLANTON. One moment. The bill reads: "To establish a national conservatory of music and art." Does that embrace any other branch of the fine arts besides music?

Mr. DONOVAN. Yes; it does.

Mr. BLANTON. Does the bill, then, provide for the teaching of anything except music?

Mr. HAYMAN. I do not think that would be necessary. It would seem to me that just the fine arts should be included.

Mr. BLANTON. The bill would have to be amended to include that because it provides only for the teaching of music.

Mr. HAYMAN. Yes; we have enough teaching all over the country. What we want is to bring them together and control it in some way.

Mr. BLANTON. Do you think this institution should embrace the other fine arts besides music?

Mr. HAYMAN. I beg pardon?

Mr. BLANTON. Do you think this institution should embrace the other fine arts besides music?

Mr. HAYMAN. It does, the bill does. It speaks of a minister of fine arts.

Mr. DONOVAN. That is a detail that would have to be worked out.

Mr. HAYMAN. I have here an article from the New York Evening Mail dated October 24, 1918, which reads:

TO BRIGHTEN UP LIFE ON FARMS—METHODIST MINISTERS TO BE TAUGHT TO DEVELOP SOCIAL ACTIVITY IN RURAL DISTRICTS.

To help make farming profitable and rural life endurable for the farmer, his wife, his sons, and daughters, the Methodist Episcopal Church has undertaken to spend \$5,500,000 in training rural ministers to teach scientific farming and develop social activity in country districts.

The purpose as announced by the Board of Home Missions and Church Extension is to keep farmers on farms and thus help to win the war.

Dissatisfaction with country life, it is asserted, has caused a decrease of rural population in Ohio, Indiana, Iowa, Missouri, Vermont, and New Hampshire. Boys and girls will not stay on the farm when high wages are to be earned nearer moving-picture theaters.

To remedy this situation, the Methodist Church is planning to send many of its best men to the country churches, of which it has upward of 12,000. Rural pastors are to have special training in agriculture, so as to help farmers with advice. Demonstration farms are to be established where agricultural colleges do not meet the needs.

Associations of rural ministers to put these plans into effect have been started in Ohio, West Virginia, Iowa, South Dakota, Pennsylvania, and Nebraska. Chairs of rural sociology, to teach how to be happy though living on a farm, have been established in theological seminaries, and plans are making to start similar courses in colleges.

Now, the bill provides for district boards. The zone boards would cooperate these activities so far as music is concerned, and it would be a great help in bringing social activity and a more cheerful life on the farms, and I think every farmer ought to be interested in this bill.

The CHAIRMAN. Does anybody else wish to be heard? I understand there is one witness here who would like to speak in opposition to this bill.

STATEMENT OF MR. VERNON E. WEST, OF WASHINGTON, D. C.

Mr. WEST. I appear here in behalf of the National Conservatory of Music of America. You will notice this institution has almost identically the same name as the institution provided for in this bill.

The National Conservatory of Music of America was established in New York in 1885, through the efforts of Mrs. Jeannette M. Thurber and her friends. Mrs. Thurber is a lady of means and well known in the musical world.

Mr. DONOVAN. Pardon me just a moment. Are you a member of that association?

Mr. WEST. I am not.

Mr. DONOVAN. What is your profession?

Mr. WEST. I am a lawyer.

Mr. DONOVAN. Are you appearing professionally for Mrs. Thurber, or for this association?

Mr. WEST. It is a combination.

Mr. DONOVAN. Well, are you receiving a fee?

Mr. WEST. I expect to. That question has not been brought up yet, but I expect to make a charge. I will say at the start that Mrs. Thurber wanted to come down here herself but was unable to. She had a meeting, the annual meeting of the National Conservatory of Music in New York yesterday, and in order to be at this hearing she would have to have traveled at night, and her health would not permit it, so she has asked me to make this statement for her.

It was the idea and intention of Mrs. Thurber and her friends in establishing this institution to provide in America an institution similar to the ones in Europe. This institution was patterned after the conservatory of Paris. They have provided here, wherever possible, American teachers and musicians; and where they could not get Americans whom they regarded as the best they have gone to Europe for their instructors. Their faculty in times past and at the present time has been composed, and is now composed, of the leading musicians and teachers of the world.

This has not been a profit-making institution. Mrs. Thurber and her friends have supported it largely from their own private funds. Mrs. Thurber herself has devoted a fortune to this work. The tuition which has been charged has been nominal, and where a student of real promise has been without means to carry on the education the means have been furnished.

In 1918, Mrs. Thurber and her friends, desiring to extend their work and make it of a more national character had introduced in Congress a bill which was passed on March 3, 1891. It was reported in the Twenty-sixth Statutes at Large, page 1093, a bill which incorporated them as the National Conservatory of America, and provided, in part, which I shall read:

Said corporation is hereby empowered to found, establish, and maintain a national conservatory of music within the District of Columbia for the education of citizens of the United States and such other persons as the trustees may deem proper in all the branches of music. The said corporation shall have the power to grant and confer diplomas and degree of doctor of music or other honorary degrees.

At that time, however, the incorporators decided that conditions were not right for the formation of this national conservatory and the matter was delayed. However, with the outbreak of the war in 1914, when American talent was recognized because Americans could not go abroad for their training, she then came to the conclusion that the national conservatory should then be opened. She then began to lay her plans for the formation of this national conservatory. She was, however, confronted with the difficulty that many of the famous men who were recited in the act of 1891 had passed away; and in order to remedy that defect and also the limitation in the previous bill that only a national conservatory in the District of Columbia should be established, there was introduced on December 30, 1918, in the House of Representatives by Hon. J. Hampton Moore, of Pennsylvania, this bill, known as H. R. 13562.

(The bill follows:)

A BILL To amend an act approved March third, eighteen hundred and ninety-one, to incorporate the National Conservatory of Music of America.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the act of Congress approved March third, eighteen hundred and ninety-one, constituting the persons therein named a body politic and corporate by the name National Conservatory of Music of America is hereby amended by substituting the names of Henry White, George Peabody Eustis, Charles D. Walcott, Mary Harrison McKee, Anna Cochran Ewing, Lillia Babbitt Hyde, Helen Hartley Jenkins, Dorothy Whitney Straicht, Jeannette M. Thurber, Thomas Ewing, George McAneny, and Ernest M. Stires in place of Abram S. Hewitt, Frank R. Lawrence, William Pinckney Whyte, Enoch Pratt, Fitz Hugh Lee, William H. Payne, Olive Risley Seward, John Hay, S. P. Langley, Anthony Pollock, C. R. P. Rodgers, and John M. Schofield, and that said National Conservatory of Music of America may establish and maintain branches outside the District of Columbia.

SEC. 2. That the power to alter, amend, or repeal this act is hereby reserved.

There was some question there as to whether they had the right to organize.

Mr. DALLINGER. Didn't that act of 1891 provide that the incorporators could elect their successors as most of those acts do?

Mr. WEST. It provides that they shall have perpetual succession, which would be the same thing.

Mr. DALLINGER. That is what I supposed. The survivors of those original incorporators could elect anybody they saw fit.

Mr. WEST. I think the act is still in force, but in order I think to clear up any defect—I had nothing to do with the filing of this bill and I don't know anything about it, but apparently they wished to have named in the bill the incorporators who would actually take up the work.

Mr. BANKHEAD. Let me ask a question there. Has this society or conservatory which was provided for in that bill there of 1891 been in active existence continuously since its incorporation as provided for in that bill?

Mr. WEST. The institution provided for in that bill passed March 3, 1891, is not the National Conservatory of America. That is in New York. That has actually existed under the laws of New York; but the same people, or practically the same people, that were interested in that organization and wishing to extend the work had introduced and passed this bill of 1891. The institution in New York has been continuously in business since 1885.

Mr. BANKHEAD. As a State institution?

Mr. WEST. As a State institution.

Mr. BANKHEAD. But no steps have been taken to put in operation the conservatory here in Washington?

Mr. WEST. Not yet.

Mr. BANKHEAD. How old is this lady you refer to?

Mr. WEST. About 60, I think.

Mrs. SHIRLEY. She is decidedly active. You don't judge a person by years these days.

Mr. BLANTON. All I want to get is a general idea of conditions. Don't you think that for 27 years, no steps having been taken to organize under the act of 1891, that that act is inoperative?

Mr. WEST. I have not looked into that question, but my opinion would be, sir, that it would not lapse merely by nonuse.

Mr. BLANTON. Even so, if this measure were enacted, wouldn't they under its terms become a regional branch of this conservatory if they wanted to?

Mr. WEST. There would be nothing to assure them that they would.

Mr. BLANTON. They would have that right under this bill.

Mr. WEST. That would be a matter for the discretion of the board of regents.

Mr. BANKHEAD. You don't think the element of personal pride enters into this proposition at all on the part of Mrs. Thurber, and the question of retaining the corporation or organization that she was instrumental in securing a charter for?

Mr. WEST. I think it does as far as the New York institution is concerned. Mrs. Thurber's secretary is here, and she is more familiar with her affairs than I am.

Mrs. SHIRLEY. Mrs. Thurber is very anxious, and has always been very anxious, to have a national conservatory of music.

Mr. DONOVAN. Will you please give the chairman your name?

Mrs. SHIRLEY. Mrs. Charles Shirley. Public opinion, you know, has always been such that you had to go to Europe for your standing; and both she and her friends have been countering that, and the times have never seemed right to really force our institution on the whole country, as it were.

Mr. BANKHEAD. I want to say, Mrs. Shirley, my question was not in any sense critical at all. I was simply seeking to develop facts in connection with the bill that have been called to the attention of the committee and what activities she had been engaged in.

Mr. WEST. Right along that line I want to say that a bill similar to the bill that has been introduced in the House was also introduced in the Senate by Senator Calder on December 4, 1918, known as S. 5086. There was a misprint in the preamble of this bill, in which it provides for the amending of an act approved March 3, 1918, instead of March 3, 1891. The Senate bill follows:

A BILL Amending the act approved March 3, 1891, relative to the incorporation of the National Conservatory of Music of America.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the act of Congress approved March 3, 1891, constituting the persons therein named a body politic and corporate by the name National Conservatory of Music of America, is hereby amended by substituting the names of Henry White, George Peabody Eustis, Charles D. Walcott,

Mary Harrison McKee, Anna Cochran Ewing, Lillia Babbitt Hyde, Helen Hartley Jenkins, Dorothy Whitney Straight, Jeannette M. Thurber, Thomas Ewing, George McAnoy, and Ernest M. Silvers in place of Abram S. Hewitt, Frank R. Lawrence, William Pinckney Whyte, Enoch Pratt, Fitz Hugh Lee, William H. Payne, Olive Risley Seward, John Hay, S. P. Langley, Anthony Pollock, C. R. P. Rodgers, and John M. Scofield, and that said National Conservatory of Music of America may establish and maintain branches outside the District of Columbia.

SEC. 2. The power to alter, amend, or repeal this act is hereby reserved.

Now, of course, as far as the New York situation is concerned, I think Mrs. Thurber has a great deal of personal pride in that institution. She has begun it and it has developed under her direction. She has devoted a fortune—a very large sum of money—out of her own personal estate.

Mr. DONOVAN. Could you tell us how much? Do you know?

Mr. WEST. I do not know whether Mrs. Thurber would care to have me state.

Mrs. SHIRLEY. I don't know.

Mr. DONOVAN. Well, can you give us an approximate idea?

Mr. WEST. I think I could say, approximately, that it is over \$800,000, and it may be more.

Mr. DONOVAN. And where does the income go?

Mr. WEST. It applies to the payment of teachers and the upkeep of the school; and then, of course, most of the pupils are free pupils. Very few of them pay at all; so there is really no income from the school. The amount from the school is so negligible that it doesn't help at all in its maintenance.

Mr. HAYMAN. May I ask in that connection, Mr. Chairman, if Mrs. Thurber is supporting this entirely from her own resources, or is she in any way receiving assistance from the chamber of commerce?

Mrs. SHIRLEY. Oh, I can not say. I am very sure she is not.

Mr. HAYMAN. Well, I merely wish to bring out her present financial condition.

Mrs. SHIRLEY. That I can not say.

Mr. WEST. I might ask, Mr. Hayman, just what do you mean?

The CHAIRMAN. I think that is immaterial. This would not stop her school in New York, as I see it, and it appears—

Mr. WEST. However, you will notice in section 14 of this bill it provides that that institution alone shall have the right to use the title "National Conservatory of Music and Art."

Mr. BANKHEAD. What is the title of the conservatory?

Mr. WEST. National Conservatory of Music of America.

The CHAIRMAN. That may be true, Mr. West; but if Congress decided to repeal that law perhaps they could. I am not going into that legal phase of it, but we may provide in a bill that this school alone shall have the sole right to teach the children of Washington and the District of Columbia English and the English language, and for more than 20 years the school has not taught a single child. I doubt if Congress would let that estop them from establishing another law.

Mr. WEST. The two names are so near alike that, as they say in the trade-mark law, it would cause confusion in trade.

Now, in so far as the District of Columbia conservatory is concerned, our objection to the bill is this: This bill merely provides for

the establishment of a conservatory, but this can not go ahead until there has been an appropriation made. Now, the ladies and gentlemen I represent are in a position to go ahead with their conservatory immediately upon the passage of these amendments or this amendment introduced in both Houses. They are ready to go ahead without asking the United States for one cent. They are ready to put up all of the money which may be necessary for the establishment of that conservatory.

Mr. BANKHEAD. Let me ask you to what committee was Mr. Moore's bill referred?

Mr. WEST. To the Judiciary Committee, I think.

Mr. BALLINGER. It ought to be changed.

Mr. WEST. And it was referred to the Committee on the Library in the Senate.

Mr. BANKHEAD. It seems to me it should come here.

Mr. WEST. We are ready to go ahead and establish this conservatory and do practically the same thing as is proposed in this bill without asking the Government of the United States for one cent of money, whereas when this bill passes it in effect repeals the act of March 3, 1891, prevents the National Conservatory of Music of America from organizing, but does not assure a national conservatory. That must await the passing of an appropriation bill looking to that end.

The CHAIRMAN. I believe this can be left to the judgment of the committee.

Mr. HAYMAN. There is only just one thing I wish to say. National education can not be left in the hands of a few people. National education must be in the hands of the National Government. Secondly, their activities are confined to New York only, and the needs of the people can not rely on Mrs. Thurber to extend the charity to some of our laboring people or to our farmer districts, and we must go ahead with this program.

The CHAIRMAN. If there is nothing further, that will be all to-day. (Whereupon, at 11.45 o'clock a. m., the committee adjourned.)

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